

SACRED DANCE GUILD JOURNAL

SPRING 2000

VOLUME 42, NUMBER 3

"WEAVING WEBS OF LIGHT"

Sacred Dance Guild Festival 2000

August 6-11, 2000, Carleton University, Ottawa, Canada

Canada's winter wonderland is currently upon us and yet we can feel the taste of the first spring of the new millennium! The crocus and snowdrops are almost ready to peek through the last vestiges of the melting snow. The Festival 2000 "choreographers" feel somewhat like those early spring flowers just waiting to burst into vibrant colors to welcome our dancing friends - from the East, West, South and North! We have been spending the winter months joyfully weaving the threads of the Festival schedule together and what a wondrous time we have planned for you! Most of you must have received the Festival brochure that was sent out in early February because the registrations have be-

gun to flow in!! If you did not receive the brochure or would like extra copies, just contact either of us and we'll be happy to send them along!

We hope that all of you will join us in August 2000 - a time to expand and stretch with the Guild as we journey to a new country and to new experiences. Ottawa, Canada's national capital, is an apt choice for our first Festival of this new millennium! Enjoy time before or after the Festival - or take our free time on the Wednesday afternoon to explore our beautiful city - a city teaming with cultural diversity and spectacular scenery. Take in the wonderful bike and walking paths that wind their way through the many parks and waterways, visit galleries

galore and a multitude of museums, wander among the quaint shops and cafes of the Byward Market and DANCE, DANCE, DANCE at Festival 2000!

Daily Devotions

The four dancers in our logo, each part of an unbroken thread, inspire us to further explore and deepen our understanding of the divine through dance.

Each full day of Festival will have its own theme and focus:

Monday From the EAST
We AWAKEN and weave webs of MYSTERY

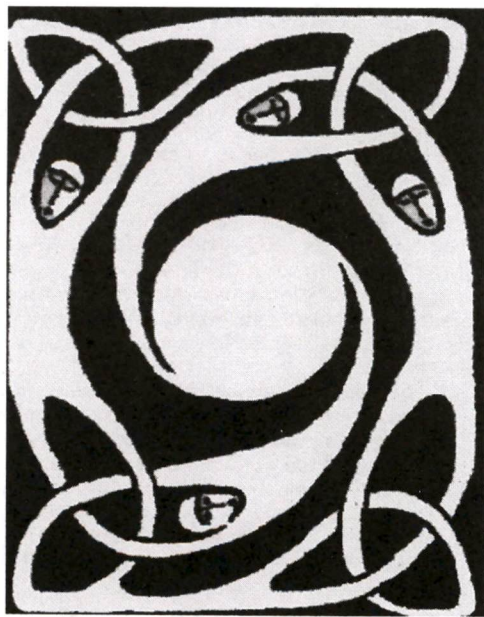
Tuesday From the SOUTH
We CENTER and weave webs of HEALING

Wednesday From the NORTH
We CONNECT and weave webs of WISDOM

Thursday From the WEST
We TRANSFORM and weave webs of the SACRED

And on the closing celebration Friday morning, we will all surely be transformed so that we each can go back in the direction from which we came with renewed energy and divine inspiration!

Continued on page 8



*Weaving
Webs of Light*

*Sacred Dance Guild
Festival 2000
Ottawa, Canada*

From the Director of Development Ann Marie Blessin

Thank you to all the following who have responded so generously to the SDG's fund raising letter this year: Jean Clark Kaidahl, Martha E. Fairbanks, Barbara and Don Tener, Lisa Woods, Kay Troxell, Philip J. Paris, Margaret Taylor Doane, Joanne Orr, Johannas Jordon, Marguerite Eden, Lucy Knopf, Anita Bondi, Susan B. Smith, Barbara T. Cheney, Elaine Friedrich, Matteo Vittuci, Alice Elle Rader, Iris Stewart, Carla DeSola, Suzanne Tushar, JoAnn Huff, Allegra Silbersten, Nancy A. Young, Leslie D. Alston, Helen Lesniak, Doug Adams, Joan Sparrow, Dee Baker, Cathy Saine, Jeri Lynn and Gordon Ovven, Marlene Whitney, Margaret J. Marzal HM, Regina Bowman, Gwen Bowen, Catherine M. Barsotti, Margaret La Hive, Glenda Nelson, Laura R. Starck, Evelyn Okamoto, Virginia P. Howard, Phil Porter, Susan

Johnson, Linda Lincoln, Carolyn Moon, Mary Jane Wolbers, Tanya Cimonetti, Betty J. Walker, Jo Ann Fryer, Toni' Intravaia, Barbara Lyon.

So far we have a total of fifty donors giving \$2,638.00. Without your help we would not be able to continue giving scholarship to attend Festival. I remember just a few short years ago when we were unable to give scholarships. It is heart warming to me to see the scholarship program is healthy and growing. The General fund is a new addition this year and helps to defray the cost of the many expenses that the Guild generates. God loves a cheerful giver, and thanks to all who have responded. Many thanks and many blessings to all of you, and keep those toes tapping and your lip smiling. Thanks to you the Guild's dancing spirit is alive and well.



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Deadlines for the JOURNAL: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

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EDITORIAL

I guess it is a good idea, with bowing head, to begin with apologies. Joceile Nordwall's name was omitted from the picture on page 8 of the Winter issue - and she is president of the Potomac Chapter! In addition I failed to realize that Lucy Knopf is taking over two jobs for the remainder of the year, that of Resource Director and the contact person for Brochures and Resources. Also Mary Jane wrote me the "glaring" SCARED on pages 6 and 7 instead of SACCRED! (Believe it or not, there are at least four pairs of eyes that go over these pages not once but twice - but they are human, so occasionally we are permitted to err, but such big errors!)

Believe it or not I am putting this *Journal* together while Southern Illinois University is on Spring Break. Although I usually have to do this "gathering" and "sifting" through between teaching hours usually the Spring Issue is done during Spring Break which gives me "thinking" time. This *Journal* will give you more details about our Festival time in Canada and will give you many, many summer study/date/conference/convention dates in our Calendar. I chose this time to use the Theme section to utilize the many interesting items you send me.

Please continue to send your news, as well as dates for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and your news from regions and chapters to Director of Regions and Chapters, Denise J. Dovell, 947 Mt. Rose St., Reno, NV 80509. The deadlines are August 15, November 15, and March 15.

FROM JUDY BARNETT

The purpose of the Sacred Dance Guild

The Sacred Dance Guild by-laws read: "The purpose of the Guild shall be to stimulate interest in the dance as a religious art form and to function as a clearing house for sacred dance activities and as a resource for sacred dance education and leadership."

LEADERSHIP: In the four years I have been a member of the Sacred Dance Guild I have had the opportunity to serve side by side with some incredible, spiritual and loving men and women of this guild. Their passion, *leadership* and commitment to the Sacred Dance Guild is to be commended. I encourage you to consider serving some time on the Executive Board of the Sacred Dance Guild...You will receive many, many blessings, I certainly have....

If you are interested in being placed on the ballot in the future, please e-mail Karen98jos@aol.com.

Peace and Love, Judy

LETTER TO THE EDITOR

From Iris J. Stewart:

Here is information on an interfaith group I have joined. I attended the interfaith conference at Dominican College in San Rafael when this on-line dialogue developed. Perhaps others would like to "check it out."

Women's Interfaith Organization, 25 Mitchell Blvd., Site #2, San Rafael, Ca 94903. The purpose of the Women's Interfaith Organization is to provide a forum for conversations among women of different faith traditions with the following aims: sharing the stories of our spiritual journeys, sharing thoughts and feelings as spiritual women, examining ways of living ethical lives in a secular world, discussing different aspects of our spirituality, creating an interfaith women's support group, finding compassionate way to support women in need, helping to promote human rights especially those of women.

ARCHIVES MATERIAL SOUGHT

Materials for the Sacred Dance Guild Archives are welcomed. Please identify all items - programs, news clippings, tapes, videos, chapter newsletters, etc. - giving Guild and member involvement, date, place and source.

Print and electronic memorabilia should include name and date of publication, and identify an individual or group as member(s) of the Sacred Dance Guild.

Remember to recognize your affiliation with the Sacred Dance Guild, and give the month, date, and year of the event in your publicity.

We will do our best to restore older items for the Archives, and return originals on request.

Send by FIRST CLASS MAIL, in appropriate document mailer (or equivalent), to Mary Jane Wolbers, Archivist, P.O. Box 187, Temple, New Hampshire 03084.

SPECIAL SYMPATHY AND LOVE FROM ALL SDG MEMBERS

to Sylvia Bryant upon the sudden death of her husband.

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Sacred Dance Guild Journal
Toni' Intravaia, Editor
201 Hewitt
Carbondale, IL, 62901



SPIRITUAL ITEMS FROM THE GUILD MEMBERS

Networking Through Our Collegial Affiliates

By Mary Jane Wolbers (Chair, Committee for Collegial Affiliations)

The Guild maintains an on-going affiliation with three professional non-profit organizations: the American Dance Guild (ADG), the International Liturgical Dance Association (ILDA) and the National Dance Association (NDA). Two of these are international in scope. These relationships provide:

Collegial affiliations enable members of these three organizations to attend Guild Festivals at our member rates. In turn, our members attend ADG, ILDA, and NDA regular conferences at member rates. This is a valuable, but little used, connection with our colleagues. Some information about the organizations should help us tap the resources available to us.

ADG has a solid history of service to the U.S. dance community. In 1999 it restructured its focus, mission, and programs to align with contemporary needs, emerging as a source of strength through millennial technology and cooperative involvement in major events with other dance organizations.

ILDA functions in affiliation with the National Association of Pastoral Musicians (NPM). With NPM, it hosts triennial conferences, the most recent being held in 1999. Our information on ILDA is limited; we must intensify our efforts to close the communication gap.

NDA enrolls the largest number of dancers in the U.S. Affiliated (as one of a number of professional associations) with the American Alliance for Health, Physical Education, Recreation and Dance (AAHPERD), it functions on local, state, regional, national and international levels. Long ago it shed its identity with school-oriented professionals; it now "casts a wide net" to serve the ever-widening interests of its members. Its programs of conventions, conferences, and publications is exemplary. A pamphlet of Publications, Products and Services is available from the national office. Through AAHPERD its members access such services as car and liability insurances, job placement, and travel discounts. Its "Spotlight on Dance" and articles in the JOHPERD are noteworthy publications. A considerable number of Guild members are present at its conventions. As a Guild affiliate participant, it rates an "A".

All the above hold at least one major conference regularly, and other events with greater frequencies. All publish newsletters/Journals which welcome our contribu-

tions. To my knowledge, the Guild is the only organization with a Committee for Collegial Affiliations. Members, Regional Representatives, Chapters and "movers and shakers" need to let the Committee know how it can be more pro active in this worthy networking with Guild Affiliates.

The Guild is open to the establishment of new affiliations. Application forms are available from the Committee.

The fifty-some annual conventions of NDA (state, district, and national) complete with exhibit areas and presentation opportunities, are excellent ways to assert our presence and promote Festivals.

The possibility of holding a Festival in cooperation with an Affiliate needs to be explored. ADG is a likely prospect for this. We must bear in mind that these organizations are known for long-range planning; NDA/AAHPERD have identified the dates and sites for National Conventions through the year 2003. My individual memberships in numerous dance organizations confirm a widespread interest in the Guild. I go to meetings well-armed with Sacred Dance Guild brochures and they are eagerly requested. We have so much to offer. Let's intensify our efforts to "spread the Good Word."

ANSWERING THE CALL

By Cathy Saine

(from *the Sacred Dance Guild Newsletter, Southern California Chapter, Vol. 22, No. 1*)

Well, this "new millennium" that was such hype is upon us and somehow the change of being on the brink of a new era seems not quite grasped. Maybe it is like getting married. When the date is finally set, that's all you think about. However, after the ceremony and for a vague period, one does not feel married. Just saying "I do" is not enough. Individuals have to actually live and share their lives in this new way with their spouses. Experiencing the commitment is necessary before that married feeling takes hold.

Now that the year 2000 is here, we have to be open to our commitment with our God. We must listen for how God is calling. What is he asking of us? Even if we have been following his call, we still have to be open to God for he may have other plans. Our persistent God called Samuel three times before Samuel realized who was beckoning and that was because another person, Eli, clued him in. On the fourth try, Samuel did as Eli advised. He said, "Speak, for your servant is listening."

Today God must even have a more difficult time communicating with his people of this age. We are so busy. We are deluged with messages from highly evolved systems via recording devices, e-mail and cell phones. Personal contacts are at a minimum. When calling business, it can be so exasperating in dealing with the multi-levels of elaborate recordings. And most often, it takes more of our time and energy than the old-fashioned way of talking immediately to a person.

Personal interaction is being minimized in many aspects of our life. How blessed are we in sacred dance to have our gift of communication. Dancers give witness to the common sacredness of the human body. Our bodies are reflections of our souls, wherein faith, adoration and an array of human expressions are manifested. As we move, we enter totally into prayer that reaches out in touching and personally involving others. Our aim is to uplift our total being to God.



"Praise His
name in the
dance."

Psalms 150

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**THE MEMORIAL
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WRITE:

Mary Jane Wolbers
P.O. Box 187
Temple, NH 03084

The Parable of the Dandelion

By The Reverend Charles O. Moore
From *The Vintage Voice* February 2000
(Sent to SDG by Robert MacLeod Smith)

A kindergarten teacher introduced his students to botany by saying: "I saw something coming out of the ground this morning. It had a stem about so high, on top of which was a ball of white fluff. If you blew on it, a whole galaxy of stars would float out into space. If you know what it is, *don't* tell me. But do tell me what it was like before that ball of fluff appeared."

One of the children said, "It was a bright yellow flower, like a sunflower, only very tiny."

"Yes!" said the teacher. "'And what was it like before that?'"

"It was like a tiny green umbrella with the yellow lining shining out," said another.

"Very good! And before that?"

"A handful of green leaves."

"Now, do you know what it is?"

They exploded, "Dandelion!"

The teacher asked, "Did you ever pick a dandelion?"

Everyone said, "Yes," but the teacher said:

"No. What did you get? A ball of fluff? A bright yellow flower? A green umbrella. Leaves for a salad? You see, you can't pick a dandelion because a dandelion isn't a thing. A dandelion is a *performance*. And every living thing in all of creation is a performance. Including you."

This story became a personal parable for me during a lengthy period of intense grief after the death of my wife. One night, in the midst of my depression, I saw in my mind's eye a huge musical score. It filled the whole of my visual space no matter how far I looked in any direction. In fact, I felt that I was inside the score, with the music coming from all around me, as if I were in a sphere. In the score there was an individual musical line for every single thing in the whole of creation, from rocks and glaciers, and bulbs underground, to distant galaxies and strange planets. It was a cosmic symphony. To the left, just at my eye's horizon, I saw a line of music with my name on it. It had a beginning and an end,

changes of rhythm, tempi, melody, mood and expression. I particularly noticed the periods of rest and silence.

I also knew beyond doubt that there was a composer-conductor, whose presence I felt strongly, but whom I could not see. When I looked at the music, I knew I had my part to play, my song to sing, my dance to dance, and that living my life fully was important for the completion of the whole score. Suddenly, my depression lifted like a stage curtain. I knew that life was a divine performance in which I, together with every other creature have a small but significant part to play. "Man has never yet been able single-handed to hold his own against the powers of darkness. Man has always stood in need of the spiritual help which each individual's own religion held out to him. Man is never helped in his suffering by what he thinks for himself, but only by revelations of a wisdom greater than his own. It is this which lifts him out of his distress." (C.G. Jung, *Modern Man in Search of a Soul*)

Life is not only movement, it is intentional, creative movement performance, dance, drama. Dante called it *The Divine Comedy*. Our English word "comedy" comes from two Greek words, *komos* and *oidia*, which can be translated as festival ode, or dancing song. To see life as a comedy is not to see it as a farce. Nor is it to deny sin, suffering, pain, diminishment, and death. The tragic elements are constantly before us and within us. The only way I can read the daily paper is to pray it. But, like Dante, I know that life in God is a dance, not a forced march. Of course there are sad dances as well as happy ones. But ultimately, despite our own hells, the pains and losses we can never forget and must never deny life focuses not primarily on flaws of character, the vicissitudes of history, and the brevity of human existence. Rather it centers upon our incorporation into the risen life of Jesus the Christ. You see, the performance works out after all.

The hero brought down by the tragic flaw is not the final scene.

In the resurrected Jesus we know that life ultimately ends in a hallelujah. This is the revelation and gift that enables us to walk through the valley of the shadow of death, through the way of the cross, through the black holes of depression and death, aware that Jesus the Christ lives and reigns, is alive and that God in Christ is present even now in our own part of the cosmic score.

What a different person I am on the days when I demand my rights, resent my chores, and see life as a hassle, from the days when I gratefully accept life as an unexpected, unearned, undeniable gift. In my self-absorbed moods I become peevish, complaining, demanding, irritable, and unproductive. My gravity becomes so great that I have no levity at all. But, oh those days when I am aware that life is a precious gift, when I see an opportunity to serve and to love, in touch with God who intends to play me like a musical instrument, who even intends to play *with* me.

I have come to see that praying has a lot in common with playing. After all, a performance is a play; we play when we make music or create theater. Really, we are playing whenever we do any creative activity at all. So with the Lord of creation we enter into an act of divine inter-play and co-creation when we pray. We inhibit that divine interplay when we concentrate on our own performance capabilities when we play God rather than letting ourselves be played by God.

Jesus said, "Now the will of him who sent me is that I should lose nothing of all that he has given to me, and that I should raise it up on the last day." (John 6:39) What a marvelous concluding line to the divine play: "Nothing gets lost!" This is the way the world ends: not with a bang or a whimper, but in a glorious consummation with its Divine Lover.



Sylvia Bryant
Northern
New Jersey
Sacred
Dance

Dana Schlegel, An Adventure

(Ed. Note: The following was sent in from the Constitution Chapter, but your Editor felt it belonged here.)

In August Dana Schlegel was one of several special teachers/presenters at an Adult Sunday School class at the Lancaster Church of the Brethern. "This is not a denomination that is particularly known for its openness to many of the art forms, especially dance." His piece was called "Shall We Dance?- a sweeping history of the role of dance in the church over the centuries." It was advertised to the congregation as being "from a Biblical, theological, and liturgical perspective and offering the opportunity for everyone to learn a Yemenite Sabbath prayer and then to engage in the moving presentation of the contribution of movement/dance in worship and community spirituality." He touched on the history of dance in the church, and shared Phil Porter's wonderful poem Sitting Still along with various hymns/songs: Avery and Marsh's David Danced, John Dalles The Angels Danced on Christmas Morn and Thomas Troeger's Pastor, Lead Our Circle Dance. Eventually the large, mixed-age class moved from nice straight rows of chairs, and participated in ways far beyond Dana's anticipation. At the end of the session, the general response was: "Can we do this some more?"

As for Dana himself he reported: "This was my first real time to venture back out into the dance world following my MS diagnosis. Since the disease affects my lower extremities, I decided to sit on a high stool

in front of the group for the presentation, and I confess that I spent far less time on the stool than I had planned! I couldn't just talk about the Spirit that enlivens and moves within each of us. I retreated to the stool to rest and regain my balance, and then it was "off I'd go" for another movement of demonstration. I'm learning that within the limitations of the chronic health condition, I am perhaps more in tune with those sitting in the pews who feel they just can't or shouldn't move that way. Inviting them to allow their spirits to soar opens them to the gift of movement that is already within them.

This past fall Dana worked on adapting a piece of choreography for the Christ U.C.C. in Elizabethtown for their special Stewardship Sunday Service that he had designed for two students during his years at Lancaster Theological Seminary. In this adaptation, three persons from the congregation came from their pews and symbolized the gifts of time, talent, and stewardship as they joined the principal dancers who beckoned the congregation to present their gifts using the song We Are Grateful by Ray Repp. Adapting, changing, and often improving an earlier work is a great way to keep renewal in sacred dance.

El Shaddai (Dance)

Words and Music by Michael Card and John Thompson

El Shaddai El Shaddai El Elyon na Adonai
Age to age you're still the same by the power of the name.

El Shad-dai El Shad-dai Erkahm Ka-na Adonai

We will praise and lift you high

Translation of Hebrew:

El Shaddai: God Almighty

El Elyon: The Most High God

na Adonai: O Lord

Erkahmka: We will love you

Step 1 - El Shaddai El Shaddai El Elyonna Adona:

* Stand in releve, left leg in front of right. Bend the torso to the left and then to the right. Swinging the arms above the head with full extensions. The head will follow the movement of the body and arms.

Step 2 - Age to age you're still the same by the power of the name

Lunge forward on the right leg, fully extending left leg behind (Keeping left foot on the floor and turned out). The hands are placed gracefully on the right knee, right hand over left. Rotate the right hand over left on Age to Age.

Extend the arms fully, starting from the center of the body. Palms facing upward and then interlocking fingers. At the same time. Take 2 steps forward (right foot then left) first flexing the arms then extending the arms fully as if pulling a rubber band. Express this movement with power and high energy. On the word Name - bring the hands up above the head as if pushing windows up. The head will follow that movement. Start the hand pushing movement at the waistlevel.

Step 3 - El Shaddai El Shaddai Erhahmka-na Adoha

Repeat Step 1

The Mustard Seed Dance Company

(Ed. Note: The Constitution Chapter sent in this report, but your Editor felt it belonged here!)

The Mustard Seed Dance Company is having a blessed season, rich in activities and in realization. The Company recently recognized that they were spending too much time on the "dance" and not enough time on the "sacred," and is in the process of getting back on their chosen track. The weekly gatherings are now using a format of gathering meditation, worship, technique, scripture study, choreography, and closing prayer and blessing. This format places praise, worship and corporate relationship with the living God in first place, and has empowered the group to be grounded in the Spirit as they go on to work on technique and choreography. The technical work of dance, then, comes from anointing and from a centered heart. "Seek first the reign of God and God's holiness, and all these other things shall be provided."

From *The Mustard Seed Dance Company*: "It is hoped that the members of the Sacred Dance Guild can also lift up the "sacred" character of the movement. At times it can be daunting or scary, to share our faith with one another. Even among fellow believers there is, at times, a lack of confidence or trust and a lingering reticence to be vulnerable and speak openly about faith. But, what is it that differentiates a dancer from a "sacred dancer?" The belief is that the sacred dancer seeks to be a clear vessel of faith and of what he/she holds to be true in his/her heart. How can anyone expect to be a clear vessel if he/she cannot share personal faith experience with others?"

Step 4 - We will praise and lift you high El Shaddai

We will praise and lift you high

Take eight steps around your own circle, then reaching out first toward the congregation (Large Steps). Right hand extended left hand extended and continue for eight counts around your own self space. Using the same arm and leg as you walk. Then on El Shaddai end with 4 big complete turns with arms extended fully overhead, hands facing each other and focusing up. On the turns the dancer is focusing on the ceiling, at the same time turning to the right while pushing with the left foot and pivoting on the right foot.

SACRED DANCE GUILD PROFILES

Forrest W. Coggan

(A Brief Summary, January 20, 2000, sent to the Editor by Margaret Taylor Doane)

My involvement with Sacred Dance *per se* began in Michigan churches (Methodist & Universalist) in the early 1940s. At Michigan State (University) in 1947 I created the original dance spectacle How Doth the City Sit Solitary - the 1st symphony (Jeremiah) composed by Leonard Bernstein. In the later 1940s in California (where I worked at First Congregational Church in Los Angeles and through her father, Reverend Palmer, I first communicated with Margaret Palmer). The work included Holst's The Coming of Christ with Nelle Wiley and thereafter the premiere of Copland's In the Beginning and Sliker's Unto Us the Living - an indictment against war, all in that great chancel.

By the late 50s I was again creating for Michigan churches and for television. It was during this time that the American Mythic Theatre project began, stressing the heritage of the Western hemisphere.

The early 1960s found me first on Mackinaw Island assisting in Ideological Theatre and in Wisconsin where my university teaching was coupled with demonstrations and choreography for churches throughout that state, creating SiPaPuNi from the Hopi Indian tradition, and

Howard Hanson's Sinfonia Sacra - a Dance Ritual for Easter (Gospel of St. John) which toured for two years, using the University of Wisconsin Dance Theatre cast members.

Bringing metaphysical subjects to a larger public took on greater importance for me. I was linking it to inter-cultural understanding. For a brief time (1966) I found myself in Ohio as artist-in-residence, able to be near Margaret and her church projects while I staged a Pawnee Orpheus, Taqiwa - The Spirit Bride, a large multi-media work from the author, Hartley Alexander, and the exploratory TV program entitled The Turning Mind (on the Creative Artist), for Ohio University.

The American Mythic Theatre project continued, with dance-drama, dance-opera, and dance ritual based on ancient myth, song and poetry from native peoples of the Americas. The 1970s and early 80s saw creation of works from Great Lakes and Plains traditions and a Pan-Am piece using poetics from 24 tribal groups, seen in Arizona at the famed Holy Cross Chapel amid Sedona's red rocks: Aimuri, Song of the Harvest, this sponsored by the Spiritual Life Institute of America, and others by the National Endowment for the Arts, private, aca-

demie and American Indian organizations.

In the late 80s, in Denver, I had the opportunity to associate with the Rocky Mountain Chapter of the Sacred Dance Guild as teacher and advisor. The Guild had chosen me previously as an Honorary Member. Here I had the chance to be near Connie Fisher, another friend through long-time correspondence. I was also privileged to help with the SDG Festival when it was held in Colorado.

In 1989, at the old St. Joseph Church in DePeres, Wisconsin, invited by St. Norbert College, I created a deeply meditative experience as conclusion for the Global Mass held there. (No photos permitted) It was in 4 sections: Invocation to Viracocha (Lord of the Universe); Circle of Life (Traveling the Life Road in Balance/Harmony/Peace); Continuum (Prayer for Eternal Dialogue with the Great Mystery); The Sacred Embrace (Awaiting the Divine Lover and Constant Companion).

Presently I move in the direction of "Global Transformation" and planetary survival, ethically and environmentally.

Still pending for the AMT project: Completion of an Aztec/Hopi chamber dance-opera, Butterfly and Mirage Boy with music already completed by H. Owen Reed; and the composition of 13th Mask/Games for an Easter Child, a two-hour ritual spectacle for stage and television based on 94 poems especially drawn from Maya/Yaqui roots for this by poetess, Besmir Brigham.

Now, I am greatly enthusiastic about the creations of David Taylor and his Denver company. To my mind he is the strongest inheritor of metaphysical dance theatre in America. David's repertory includes serious philosophical and mythic roots world-wide. Hopefully, a new paradigm of transformational thought will bring recognition of these most powerful works.

Having been greatly influenced by my teacher/friends: Ted Shawn, Ruth St. Denis, Ekaterina Slavina, and Lester Horton, I participated in their various presentations on religious subjects, ie: The Messiah, Psalms, Dance of the Redeemed, Evolution of Prayer, Expulsion of Evil, Salome, Bench of the Lamb, etc. It is interesting that in all my work, and certainly in Margaret Doane's earlier works, the male component was at least as prominent as the female. It is still not the case with the current membership of the Guild which continues to develop internationally.

Easter

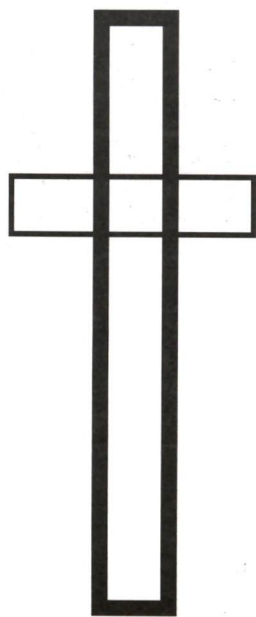
By Ann Weems

Out of Death: Life
Our souls enter a spiritual springtime,
Our bodies given over to leaping and dancing,
Our very beings saturated in hosannas.
Our shouting crashes in upon this world:
The Lord lives!
We live!

Easter

By Margaret Taylor Doane

The Easter Triumph is not so much that Christ triumphed over death, but that Mary and the disciples triumphed over their despair and disillusionment and were able to sense his ever-living Presence.



"WEAVING WEBS OF LIGHT"

SACRED DANCE GUILD FESTIVAL 2000

Main Presenters/Festival Musicians

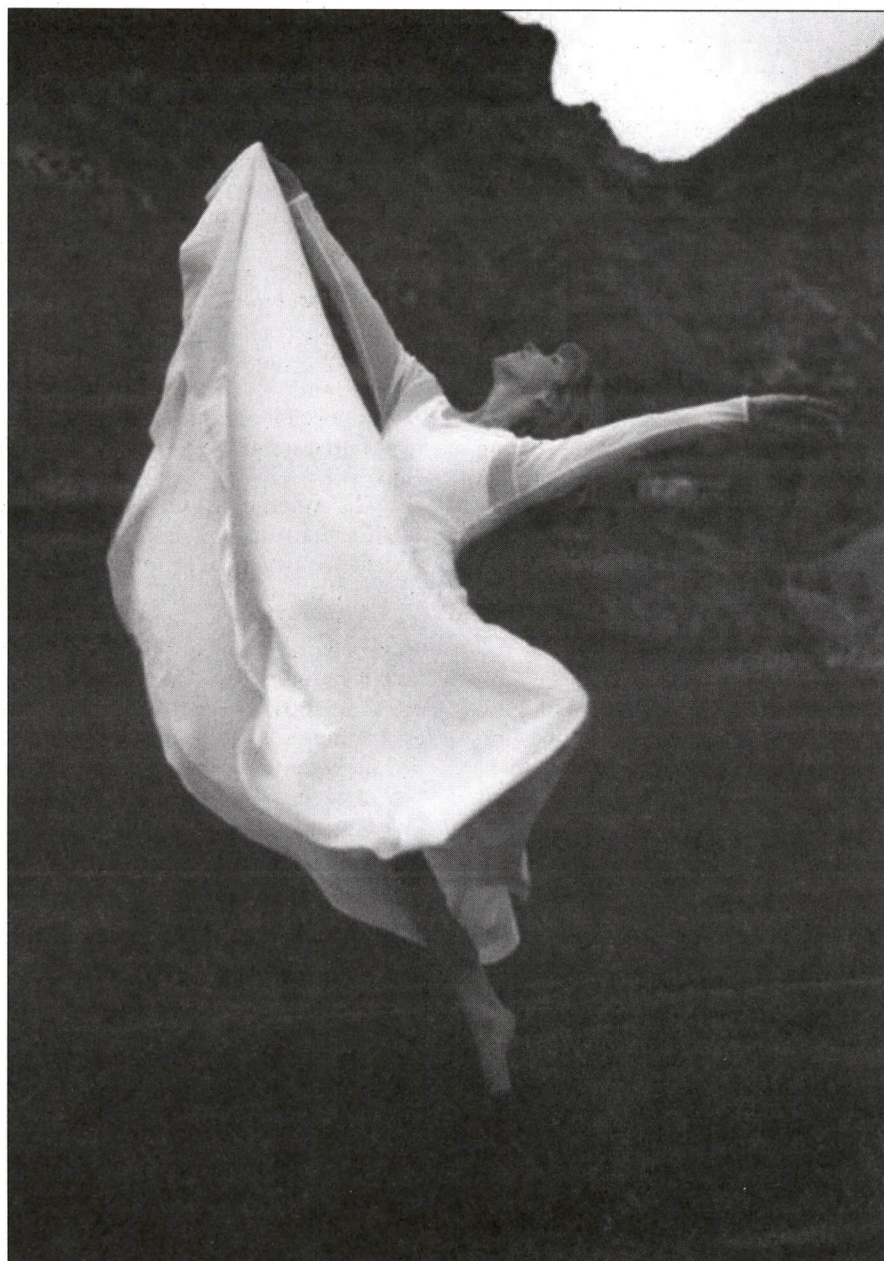
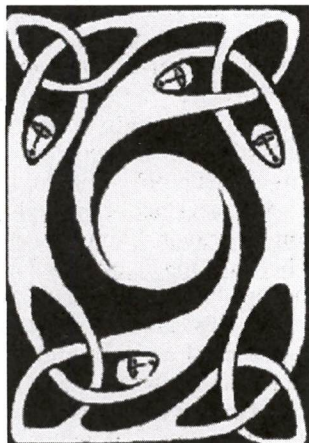
In addition to the incredible array of Main Presenters that were featured in the Winter issue of the Sacred Dance Guild Journal (Carla DeSola, Margie Gillis, Zab Maboungou, Anjali [Anne-Marie Gaston], Antonio Francesco, Sharon Breckenridge, and Alexandra Caverly Lowery & Meg Jordan), we are thrilled to highlight our Festival musicians - Debbie Danbrook & Steve Raimen! (www.healingmusic.com).

Debbie and Steve bring a unique and exciting element to Festival 2000. Steve is a multi-talented keyboard artist and percussionist who performs internationally. Debbie is a Master of the Shakuhachi, an ancient Japanese Zen bamboo flute traditionally played by Zen monks. She lived and studied for several years in Japan. Until very recently the Shakuhachi has only been played by men, and Debbie is one of the first women in the world to master this difficult flute. Along with her haunting vocals, Debbie has the powerful sound of the Shakuhachi into a series of twelve healing music recordings. Debbie teaches at the University of Toronto and performs internationally at concerts and special events.

Morning Awakenings

Wake up early and enjoy the time before breakfast and morning worship

Join the "Walking Weavers" and journey each morning to a new destination - stroll along across the locks of the picturesque and peaceful Rideau



Dancing Toward the Light
Rebecca Wright Phillips

Canal, pass the magnificent Hogs Back Falls, find a hidden sanctuary on campus - a multitude of discoveries.

Stretch in many ways with **Ruth Douthwright** - recently returned from studying and teaching in Japan - at contemporary dance technique class - Pilates, Body Mind Centering, Yoga, Butoh.

Ottawa's own **Brigitte Lachance** invites you to sense your breath and discover its many pathways through a class on Bartinieff fundamentals OR

Flow with the gentle movements of T'ai Chi offered by **Gerry Cormier** - T'ai Chi Master and Peaceful Warrior!

"WEAVING WEBS OF LIGHT"

SACRED DANCE GUILD FESTIVAL 2000

Afternoon Workshops & Events

Your choices for afternoon workshops are many and varied.

Sacred Dance of Grace-Weaving Grace into Everyday Life - **Holly Burn Crain** and **Anne Pittman**

Weaving the Seasons of Creativity & Playing with Choreography (Playing with Choreography) - **Anna Douthwright**

Light You Are - Interplaying with the Light - **Judith Reischman**

Dancing Towards the Light - Modern Dance Technique - **Rebecca Wright Phillips**

Weaving the Ancient with the Contemporary - **Karen Josephson**

Movement Choirs - embodying the Sacred - **Christina Edwards Ronning**

We are Called - **Maureen Shea**

Nia - A Spiritual Dance Workout - **Martha Randall** and **Gary Diggins**

Alienation to Reconciliation - Web of Relationships - **Sylvia Bryant**

Weaving Strands of Calm Energy - **Barbara Billey**

The Spirit of the Shakuhachi - **Debbie Danbrook**

Passion - Working with Pain (suffering bonds us - weaving us together) - **Megan Johnston**

Dancing the Chakras - **Denise Dovell**

Jewish Sacred Dance - **Latifa Berry Knopf**

Surf the Body Web - **Ruth Douthwright**

Honoring the Direction of the North - **Mary Arpante-Sunbeam**

Other Special Events in the Afternoons:

"Sharing Strands of the Sacred" - A time for you to share your dance offerings with each other!

"Weaving Your Wares" - Anything you wish to exhibit or have for sale? Bring it along and join some local vendors at our boutique during Wednesday's picnic lunch and on into the afternoon!

Take some free time on Wednesday to tour our beautiful city - we'll have friends on hand to help and/or guide you to the places you most want to go!

Your Evening Programs

Opening the Web - Our celebration will begin at 7:30 PM on Sunday evening where we will create a tapestry of movement throughout the campus and will come together from the four directions to begin our journey of discovery!

Welcome to Canada at The Valley Show! - Monday night will be a very special welcome to all of you. After a real Ottawa Valley outdoor Corn Roast, Wayne Rostad (known as Mr. Canada) host of the very popular National Television program, "On the Road Again" along with the Buster Brown Dancers and Schryer Triplets Band will entertain us in true Valley fashion!

The Weavers Gallery - Tuesday evening at the Alumni Theatre will be a wonderful opportunity for festival participants to view works and/or works in progress from any of our afternoon workshop facilitators and special guests. Faculty feedback will be available.

Festival Banquet - An International Feast awaits us at the charming Chateau Cartier in the French village of Aylmer, Quebec. It was once a famous nightclub in the 30's and 40's with a very colorful history! You will be greeted in the wonderful "Rose Room" where such entertainers as



Karen Josephson

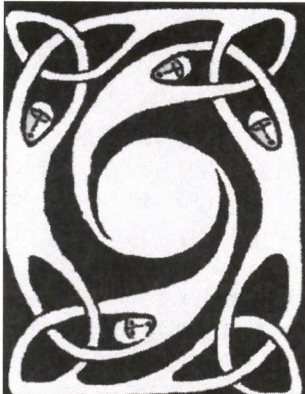
"WEAVING WEBS OF LIGHT"

SACRED DANCE GUILD FESTIVAL 2000

Frank Sinatra, Ella Fitzgerald, Bing Crosby....once performed and where jazz greats "jammed" into the early hours of the morning! The Sacred Dance Guild Annual General Meeting will take place during the banquet and we will take time that evening to honor and thank two of our very special Faculty: Carla DeSola (from the U.S.A.) and Anna Douthwright (from Canada) - our North American ambassadors of Sacred Dance! Almost every one of us has been touched and inspired by one or both of these incredible dancers at some time in the last millennium!

The Faculty Concert

Our last evening of Festival will be at the Alumni Theatre where members of the Festival and the public can all sit back and be overwhelmed by the incredible dances offered by our Main Presenters.



Debbie
Danbrook

FESTIVAL 2000 REGISTRATION INFORMATION

If you haven't already made your plans to be with us at Festival 2000 - please hurry and do so - we wish each and every one of the members of the Sacred Dance Guild would be with us at this very special time in our history!

NOTE OF INTEREST TO OUR U.S. REGISTRANTS

Remember that although the Festival tuition for members is \$430.00 in Canadian funds - that is equivalent to approximately \$290.00 in U.S. Dollars!! Festival tuition covers all class and workshop fees, and evening events! Also take note that unfortunately we are unable to take cheques in U.S. funds (while the Guild may have integrated wonderfully - our Governments haven't quite caught up!!!). U.S. participants can pay by Money Order (in Canadian funds) or by VISA! Hope that works for all of you!

If you have any questions, contact either of us at any time.

Wendy Morrell
613-726-1375
wendy.morrell@sympatico.ca

Ruth Richardson
613-828-2155
bcuc@storm.ca

THE SDG IDEA CORNER

Costumes for Sale

Handmade and Appropriate for Worship Services - *all sales final*

4 Medium Velour white long sleeve leotards tapered at wrists coming to a point over the middle finger. *Flat trim around wrist in gold, green, red, purple and blue. Matching head bands. Price for set \$80.00

4 Silk pants full with 1" wide waistband, just below calf with same decoration around bottom as above *. Colors: blue, white, turquoise and deep rose. Price per set \$125.00

5 Green capes-come to mid-thigh. 1 1/2" flat trim in front in purple and gold. Matching headbands braided in black, white, gold and green. Price for set \$190.00

5 Empire waist Jumpers (front closure) in soft cotton: 2 (pale pink and blue) are decorated with braided trim in white and gold over shoulder and around the empire waist with soft white sequins around the

bottom to catch the light. All dresses come below the calf. Three (pale orange, pale yellow and pale green) are plain with no decoration. Matching long-sleeve unitards, footless, zipper up back in yellow, green, blue, pink and orange. Price for all \$145.00

4 pairs of white pants, double elastic waist band, all small; fitted at ankles. Price for set \$40.00

3 Scooped neck spandex upper dresses, long sleeved with attached flowing skirt to below calf in pale orange, green, rose. Unusual design on skirt and sleeves. Price per set \$30.00

5 Tunics with 3/4 sleeves, in royal blue, rose, gold, turquoise, bright pink, V-neck colors can be interchanged (for example, one color on one side and a different color on other side of same person).

Length to top of thigh. Price per set \$50.00

5 Deep Purple Velour dresses, long-sleeved, boat neck with low-back and criss-crossed with decorative ribbon; A-line skirt to below calf. Price per set \$125.00

3 Madrigal jumpers-Two green and 1 deep burgundy-white blouses 3/4 length sleeves and elasticized waist. Flat 1 1/2 gold decoration (ribbon) down the front and around the bodice of dresses. Price per set \$105.00

Collection of costumes from a ballet about the death of Christ. Dresses, pants. Price for set \$250.00


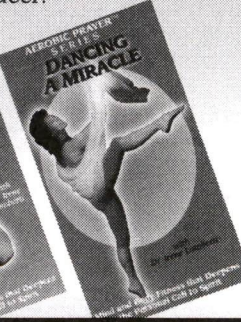
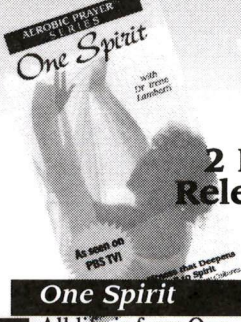
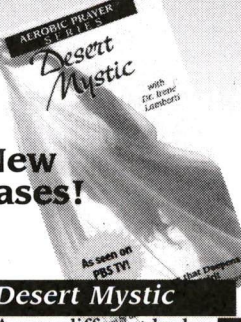
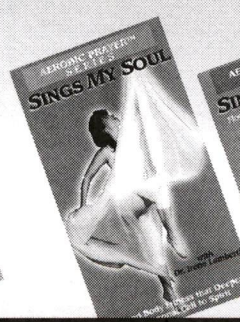
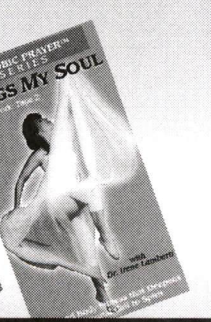
Payment to: Footprints Contemporary Ballet, P.O. 487, Southern Pines, NC 28388 or call 910-695-8863.

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with SDG member Dr. Irene Lamberti

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PBS TV!**

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Native Spirit
Women's spirituality, reverence for nature, and finding a personal ministry for the spirit in action. A true kiss of spirit.
45 min. **\$19.95**

Dancing A Miracle
Influenced by the *Course in Miracles*. Your essence is love. Eliminate fear, and find peace within. Believe and dance your miracle in this fabulous video.
45 min. **\$19.95**

One Spirit
All life is from One Spirit. By putting spirit into action we define our place on the Great Wheel of Life.
45 min **\$19.95**

Desert Mystic
A very different look at the universal teachings of Jesus. From the translations of his own Aramaic language.
45 min **\$19.95**

Sings My Soul
A Spiritual Buffet that includes themes of dancing balance, gratitude, joy, devotion, and opening the Chakras. The cornerstone video in the Aerobic Prayer series.
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Sings My Soul, Pt 2
The companion video to the series. A variety of floor work, strengthening and stretching exercises, that can be added to any of the Aerobic Prayer video series.
30 min. **\$19.95**

SPECIAL OFFER TO SDG MEMBERS! Order the complete 6 video set for **only \$99.95 +s/h** and receive Dr. Lamberti's award-winning video, **"Relief From Back Pain"** absolutely free. Order now!
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Come dance the song of your soul!

YOUTH YAK

From Bobbi Wethington:

For fourth and fifth grade liturgical dancers just starting out, it is very important to choose a musical piece that is simple in word and flowing in nature and meaning. On St. Patrick's Day we used the following simple little tune, easily danced by children, which is very visual and meaningful for almost anytime of the liturgical year. It is entitled The Prayer of St. Patrick, and sung in unison with keyboard. It is written by William M. Schoenfeld. It is very peaceful and has a straightforward message that young children can readily grasp.

Christ be with me, Christ within me,
Christ behind me, Christ before me,
Christ beside me, Christ to win me,
Christ to comfort and restore me.
Christ beneath me, Christ above me,
Christ in quiet, Christ in danger,
Christ in hearts of all that love me,
Christ in mouth of friend and stranger.

I usually pair children up and let them take turns interpreting the words. This is sung through twice and has always gone over very well. I also let the children "talk through" the message and see what movements they create and try to use their inventions in the choreography.

Hope to see lots of children at Festival 2000.

Advertise in the Sacred Dance Guild Journal

Ad per ONE (1) issue

One-half page.....\$100.00
One-quarter page.....60.00
One-eighth or business card..40.00

Ad per THREE (3) issues

One-half page.....\$275.00
One quarter page.....150.00
One-eighth or business card..95.00

Classified Ads and Personals

1-10 words.....\$5.00
10-20 words.....8.00
20-30 words.....13.00
30-40 words.....17.00

MEMOS FROM THE MINUTES

SACRED DANCE GUILD, EXECUTIVE BOARD MINUTES, Padre Serra Catholic Church, Camarillo, California, January 29, 2000

Present: Judy Barnett, Karen Josephson, Sue Johnson, Denise Dovell, Stella Matsuda, Cathy Saine, Jeannine Bunyon

Guests: Cynthia Kuzman, Christian Wioch, Judith McHenry

Appointments: Joceile Nordwell was appointed to the By-Laws committee.
Reports

Corresponding Secretary Lucy Knopf reports she mailed 42 new members a welcome letter and mailed 31 reinstated letters.

Membership Director Carl Kramer reported 658 members.

Public Relations Director Colley Ballou reported the website had 6,486 visitors as of January 11, 2000 compared to 2,490 as of January 16, 1999.

Program Director Jeanette Sawaya reported registration and schedule for Festival 2000 and the budget for Festival 2000.

Director of Regions & Chapters Denise Dovell reported she has mailed out a newsletter and update to all Regions and Chapters.

Committee Reports

Nominating Committee: The President announced that the Nominating Committee needs to fill the vacancies for Parliamentarian, Resource Director and Vice President, effective July 1, 2000.

Scholarship Committee: The President announced that the Sacred Dance Grant/Scholarship was awarded to Cara Costello, a student at Wesley Seminary in Washington D.C.

NEW BUSINESS:

1. A proposal was made by Karen Josephson to empower the president to select an administrative assistant for the Sacred Dance Guild to be paid as an independent contractor maximum amount to be determined by the FYE2001 Budget (effective July 1, 2000), Seconded by Denise Dovell, carried unanimously.

2. Denise Dovell moved that SDG members who live in areas not covered by a Region or Chapter be mentored by a chapter near them and receive their membership rebate. This "foster member" program would be coordinated by the Director of Regions and Chapters, Seconded by Stella Matsuda, carried.

3. A proposal to split the job or to create a position of Assistant to the Director of Regions and Chapters to be elected at the annual meeting was discussed. Denise Dovell will present the parameters of such a proposal for discussion at the May 2000 Executive Board.

Respectfully submitted, Judy Barnett, President; Karen Josephson, Vice President; Sue Johnson, Treasurer/Bookkeeper

Further details, and/or copies of reports filed at Board Meetings are available to members by request to the President.

SACRED DANCE GUILD WEB-SITE:

www.sacreddanceguild.org

SACRED DANCE GUILD CHAPTER NEWS

NORTHERN CALIFORNIA CHAPTER

"Prayers for a New Millennium - A Day to Dance & Share" was held March 18 at Holy Family Catholic Church, San Jose, California. Susan Lee Olsen led this workshop.

SOUTHERN CALIFORNIA CHAPTER

The Sacred Dance Guild, Southern California Chapter, held its Spring Concert "Dance! The Visual Voice of God XII" on April 29 at the United Methodist Church in Pasadena. Participants included performing arts sacred dance companies and liturgical dance from a wide variety of churches and backgrounds. On February 5 the winter workshop entitled "Soul to Sole Choreography" was led by Mary Bawden. Other events held: February 19: *Tani and Company Lantern Festival Concert*; February 26: *Keshet Chaim Dance Ensemble & Adam Basma Middle Eastern Dance Company*; March 4-April 29: *Living Word Bible College Saturday Morning Institute*; April 6-9: *Religious Education Congress Archdiocese of Los Angeles*; April 14-16: *Alleleuia Dance Theater "Praise God in Dance" Retreat Weekend*; April 17: *Alleleuia Dance Theater "At the Cross"*.

POTOMAC CHAPTER

The Potomac Chapter dance activities from November to April included a pre-Advent Workshop at Tahoma Park Presbyterian Church with 15 participants. March 18 we had our dancers meeting at St. Marks in Vienna, Virginia. We learned a special dance for the April 30th Liturgy on April 30 at Old Presbyterian Meeting House, Alexandria, Virginia.

The Potomac Chapter's Workshop "Dancing the Words of God, Teaching from the Old and New Testaments" was held April 1 at Westminster Presbyterian Church in Charlottesville, Virginia with leaders Latifa Berry Kropf and Kathryn Sparks.

NEW YORK, SOUTHWEST CONNECTICUT CHAPTER

"Prayers for Peace" was held on March 5 at the Church of St. Ignatius Loyola, New York City with leader Mary Christine O'Connor.

The *Omega Dance Company* presented a Lenten Dance Meditation Workshop on March 13 to April 17 with Kara Esposito, Artistic Director of the Company as leader.

CONSTITUTION CHAPTER

Grace Pereira danced My Eyes are Dry on Family Sunday in December at the Oldwick Methodist Church in Oldwick, New Jersey. This was the first time the church had seen sacred dance.

In January, Karen Clemente provided curriculum support materials for students in grades K-12 for an Arts Outreach program of the Great Valley School district, following the master class and performance of the *Martha Graham Dance Company*. Karen, as part of the Guest Artists Series, presented The Body as Vessel at Cedar Crest College.

Karen's *Eastern College Dancers* were involved in: Ash Wednesday service, a Lenten ritual dance at the Chestnut Hill United Methodist Church and the Boy Who Went to Live with Seals at the McInnis Auditorium.

The *South Jersey Liturgical Ensemble*, under the direction of Dee Patrone, has appeared at the Central United Methodist Church in Linwood, New Jersey, at Ecumenical service at St. Agnes Church in Blackwood, Annunciation Church in Bellmawr, New Jersey (once for a Mass Meditation for a newly ordained deacon, and again for a Mass Meditation for Confirmation). The group also participated in Post-Communion Meditations for four Pentecost Masses at St. Margaret's in Woodbury Heights, Sacred Heart Church in Mt. Ephraim, St. Marie Goretti in Runnemede, and Martin Luther King service at Chews United Methodist Church in Glendora, New Jersey.

This Ensemble had services for the Eastern/Lenten season at the Church of our Savior in Haddonfield, New Jersey and at United Methodist Church of Gloucester City and an extra special performance for the 50th Year Anniversary Celebration for Annunciation Church of Bellmawr. Congratulations go to the Ensemble for new warm-up outfits, the result of bake sales and donations from supporters.

Rainbow of Hope under the direction of Sue Holcomb, delivered a sermon enlivened with dance in Berlin, New Jersey. They went in on a shared offering with *Abundant Life Fellowship* in April and started a ministry at Lord of Life Tabernacle, New Jersey and Hope Methodist.

Reverend Victoria Pendragon and the *Interfaith Gathering of Dance* are holding a series of four three-hour long dance sessions to celebrate the season changes at the One

Harmony Dance Studio, Medford, New Jersey beginning in March and continuing in June, September and December. Live music will be provided by John Stewart. The intention of these dances is to harmonize our energies, becoming one with them resonating with the earth as she moves through her seasonal patterns.

The *Holy Cross Sacred Dance Choir* of Holy Cross Lutheran Church in Toms River, New Jersey held an offering on Thanksgiving Eve and in January to the song of The Lord's Prayer. Sue Riemschneider, Beverly Hiseman, Rose G. Koehler, and Nancy Grimes danced while their leader, Dorothy Harris, sang. In March the Holy Cross Sacred Dance Choir will offer Let Us Break Bread Together at all three services.

The *Mustard Seed Dance Company* had a dance offering surrounding First Communion instruction in March in Kearny, New Jersey, a Lenten offering with the *Crosses of Rhythm* music group in April in Tabernacle, New Jersey and a Lutheran Women's Tea in May. The Company is hosting a workshop on the beach, Ocean City, New Jersey in May and a series of children's classes in May. Jimmene Crew presented a youth workshop at the Lutheran Conference for Congregational Ministries in March and Christy Edwards-Ronning, Company director, participated at the Constitution Chapter's spring workshop and at the National Festival.

Mustard Seed Dance Company, Inc under the direction of Christina Edwards-Ronning danced an adaptation of Father VerEecke's Bread Dance at the First Lutheran Church of Kearny, New Jersey. This offering was filmed by a production crew for PBS program "Religion and Ethics." A reporter from USA Today interviewed Christy and the article appeared in an April issue.



Gerde Hesse's Group
Futal, Germany

SACRED DANCE GUILD ACTIVITIES

GEORGIA

Moving in the Spirit held their annual Spring Concert on April 15. *Moving in the Spirit* was selected as one of three dance organizations in Georgia to be highlighted on GPTV's special, the Arts in Georgia. The Junior Company and the Apprentice Corporation performed at the Martin Luther King, Jr. Summit on January 16. Charmaine Minniefield, MLK Summit Coordinator at Hands on Atlanta, said "*Moving in the Spirit* is the perfect example of the connection between the arts and social change. People are still talking about how incredible you guys are!"

GERMANY

From Gerde Hesse in Germany: Liturgical/sacred dance is used in the Protestant church only for special services - and not often enough. During World Day of Prayer (last March 5) my group used words from the 11th chapter of Hosea speaking of God who cares for his people like a loving mother. Using Andian music I created a circle dance which transformed the images from Hosea into gestures and steps. "I drew them to me with affection and love. I picked them up and held them to my cheek; I bent down to them and fed them." (v.4) "For I am God and not man. I, the Holy One, am with you." (v.9) These pictures beg to be put to movement. Nine women danced. Many members of the ecumenical congregation told the dancers how impressed they were with the dance as a way of expressing Hosea's message.

Our group in Bradenton danced to a spiritual *Set Down, Servant* on March 12 as part of a service featuring jazz style music. *Spirit Song* was used for the benediction. For the Call to Worship I danced Duke Ellington's *Come Sunday* with piano, soprano and flute. On the 19th of March we danced Ellington's *Ain't Nobody, Nohow, Nothin' Without God*.

MINNESOTA

An overview of Sacred Dance was presented by Virginia Huffine and Jean Dain Waters to an Adult Education session at the Calvary Episcopal Church in Rochester. Virginia's talk highlighted various aspects of the development of liturgical dance through the ages. Interludes of appropriate dances were introduced by Jean, and presented by the *Seraphim Dancers*.

NEW HAMPSHIRE

From Faith Clark: Elsie Keefe conducted four workshops, two in the Presbyterian Church, and one for the Lutheran Church and one for the United Methodist Church. In October the children's choir danced *Tell the World that Jesus Loves You* and the adult choir did *Be Thou my Vision* at the First United Methodist Church where Elsie is the director. The Haven-Heritage Heights choir danced *Surely the Presence of the Lord is in this Place* and *The Spirit Medley* for the evening vesper service. In December Elsie, Denise Bourgeois and the choir performed *Mary's*

Boy Child and *What Child is This* for the Christmas Eve service at the Hillside Methodist Church.

NEW JERSEY

Sylvia B. Bryant reports: The Northern New Jersey Sacred Dance Guild spring Workshop was held May 6 at the Verona United Methodist Church with "Exploring the Different Styles of Sacred Dance" and preparing for the second Annual Spring Concert "Best Works" for God. The Spring Concert will be held at the First United Methodist Church in Montclair, New Jersey.

Outreach continues in the Northern New Jersey Sacred Dance Guild with the continuance of placing value with these groups in improving dance technique, dance choreography as it relates to sacred dance, sacred dance attire, the importance of sacred

dance membership and the sharing of resources.

Sylvia is developing the first *Sacred Dance Choir* at her church, the Verona United Methodist Church. They performed on Palm Sunday and Sylvia danced at the Christ Church on Good Friday. Sylvia is completing her book *Dancing the Spiritual*.

TENNESSEE

From Byron Spradlin, Director of Artists in Christian Testimony: ACT launched the Music Evangelism Nashville Prison & Outreach Ministry in May, 1998. We have now done over 50 prison outreaches, oriented over 90 Christian musicians in personal ministry skills, developed a 60 page *Music Evangelism Ministry Training Manual*, sung to over 2,400 inmates at eleven of the Nashville prison facilities.

WEB-SITE CALENDAR UPDATES

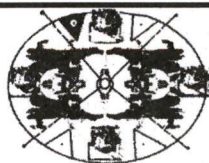
Keep your activities posted on the Internet.

Check for format www.sacreddanceguild.org

Click on "calendar".

People do search the Internet for workshop leadership and events to attend.

Colley Ballou, Public Relations Director, e-mail: Colley@juno.com



DANCE VISION 2000 FESTIVAL

SAN FRANCISCO—MAY 12, 13, 14
MARTHA'S VINEYARD AND FALMOUTH(MA)—JUNE 9, 10, 11

WORKSHOPS, CEREMONIES, PERFORMANCES, CELEBRATIONS WITH: Black Bear, Karen Berggren, Bill Evans, Namita Bodaji, Skip Costa, Geordie Holmes, Paula Josajones, Shaker and Anja, Steven Malkus, Isabeau Vollhardt, Anandha Ray, Douglas Victor, Dunya and others

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Call 508-495-3311



RECOMMENDED READING / VIEWING

The Boston Liturgical Dance Ensemble announces Introducing Dance in Christian Worship revised edition 2000, with Reverend Robert VerEecke, S.J.

This revised edition of the book is available for \$10.00 through Oregon Catholic Press. 1-800-LITURGY. (From your Editor: This is a valuable book for your use as Sacred Dance Guild member.)

The following books can be ordered from: Wing It!, 669A 24th Street, Oakland, CA 94612:

Having It All by Phil Porter, 128 pages, \$11.95 + \$2.00 shipping

Body & Soul by Cynthia Winton-Henry and Phil Porter, 88 pages, \$12.95 + \$2.00 shipping

The Wisdom of the Body 127 pages \$14.95 + \$2.00 shipping

Poems, Prayers and Exhortations by Cynthia Winton-Henry and Phil Porter, 43 pages, \$9.95 + \$2.00 shipping

RESOURCES IN SACRED DANCE

We are beginning to update "Resources in Sacred Dance" a publication compiled by the Sacred Dance Guild, Kay Troxell, Bibliography editor. It is an annotated bibliography of books, booklets, articles and serial publications or journals, media (film, audio and video tape) and reference sources. Also listed in Resources are libraries with photo and media collections, and other dance/dance history associations and fellowships.

The bibliography is compiled for those who dance or lead sacred dance groups. It is not only for clergy and laity but for anyone who is seeking in-depth studies in the field. It is a valuable resource for those who are researching what has been written on a given subject, or who are curious to know more about the history of sacred dance. The bibliography gives understanding of the various approaches through our shared experiences. If you have read a particular book that you like, or if you have published a book that you would like everyone to know about, please let us know. We will need the title, author, name of publisher, date of publication, price, and if it is still in print - if you know. We also need a very brief, succinct description of its content. The same criteria would apply to videos, films, and audio tapes (also if they are for rent or sale).

Please send your information to: Iris J. Stewart, 765 Cindy Lane, Petaluma, CA 94952, (707) 765-6508; Fax: (707) 776-0783, E-mail: iris@iscweb.com.

We still have a small supply of "Resources in Sacred Dance". If you would like to order one, please contact: Lucy Knopf, 60 First Avenue, Apt. 10H, New York, NY 10009, phone (212) 254-0128, fax: (212) 677-6304 - use both names on fax.



NOTECARDS

Please see the ad on page 4.

BROCHURES

Please contact Lucy Knopf Resource Director, for Sacred Dance Guild brochures. She has a large box ready for distribution. Write: 60 First Avenue, Apt. 10H, New York, NY 10009. Her phone number is (212) 254-0128. Fax: (212) 677-6304. Please use first and last names on the fax.

RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P. O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436

e-mail

Please check the SDG Journal Directory listing for your e-mail address.

Make corrections to Carla:
Cekram@aol.com

Carbon Copy to:
Colley@juno.com

CALENDAR

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Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709, 510-848-0528.

July 19-23, 2000 - "Dancing in the Millennium: Dance Conference 2000," Washington, D.C., co-sponsored by N.D.A. and other national dance organizations. Contact: Dancing in the Millennium, P.O. Box 30070, Bethesda, MD 20824-0070.

July 20-23, 2000 - "Spirituality of Heart and Fire," Sophia Center, Oakland, CA. with Cynthia Winton-Henry and Phil Porter. Contact: Wing It! 510-814-9584.

July 24 - August 4, 2000 - Summer Study Program in Sacred and Liturgical Dance, Boston College, Institute of Religious Education, Boston, MA. Contact: 617-552-6110.

July 24-28, 2000 - Dance as Living Scripture with Carla de Sola, Pacific School of Religion, Berkeley, CA. Contact: Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709, or 510-848-0528.

July 30 - August 5, 2000 - Conference of Dance and the Child International (daCi), Regina, Saskatchewan, Canada. Contact: Maxine DeBruyn, National Representative to daCi, P.O. Box 76, Zeeland, MI 49464.

July 31-August 4, 2000 - Sacred Dance with the Soul of Flamenco, taught by Sandra Rivera at PSR Summer Session. Contact: Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709 or 510-848-0528.

August 4-6, 2000 - "Traditions of Sacred Dance," St. Anthony's Retreat Center Honolulu, Hawaii. Contact: RuthMarie Quirk, 808-395-7524.

August 6-11, 2000 - Weaving Webs of Light, Sacred Dance Guild Festival 2000 Carleton University, Ottawa, Canada. Contact: Wendy Morrell, 2931 Ahearn Avenue, Ottawa, Ontario K2B7A2 613-726-1375, wendy.morrell@sympatico.ca Or Ruth Richardson, 34 Longwood Avenue, Nepean, Ontario, K2H6G4, 613-828-2155, buc@storm.ca

August 26-31, 2000 - "Secrets of InterPlay", Oz Farm, Mendocino, CA with Cynthia Winton-Henry and Phil Porter. Contact: Wing It! 669A 24th Street, Oakland, CA 94612.

Executive Board Meetings

Spring Executive Board Meeting: May 6, 2000, Washington DC

Board-at-Large Meeting: August 6, 2000, Ottawa, Canada

Annual Board Meeting: August 9, 2000, Ottawa, Canada

Sacred Dance Guild Web-site:
www.sacreddanceguild.org

CALENDAR

May 2, 2000 - *Leaven Dance Company*, Opening Session Performance, Methodist General Conference, Convention Center, Cleveland, OH. Contact: Kathryn Mihelick, 330-688-8806 or leaven.km@juno.com.

May 5, 2000 - "From Africa to the A Train", with *Moving in the Spirit*, Georgia State University's Recital Hall, Atlanta, GA. Contact: Moving in the Spirit, P.O. Box 17628, Atlanta, GA 30316.

May 5-6-7, 2000 - Marion Scott: "Spirit Dances to the Crones: A Celebration of Life" Highways Performance Space, Santa Monica, CA. Contact: 310-315-1459.

May 6, 2000 - *Mustard Seed Dance Company* Beach Workshop, Ocean City, NJ. Contact: Kat Pettycrew 609-567-1936.

May 12-14, 2000 - The Dance Vision 2000 Festival, San Francisco. Contact: Steven Malkus, 508-495-3311 or Dance Vision 2000 Festival, 50 Glenwood Ave., Falmouth, MA 02540.

June 5-10, 2000 - "The Summer Dance & Mime Intensive" at Boni's Dance & Performing Arts Center, The Woodlands, Texas with *Dance Ad Deum*. Contact: *Dance Ad Deum*, P.O. Box 271481, Houston, TX 77277, 713-626-4542.

June 9-11, 2000 - The Dance Vision 2000 Festival, Martha's Vineyard and Falmouth, MA. Contact: Steven Malkus, 508-495-3311 or

write Dance Vision 2000 Festival, 50 Glenwood Ave., Falmouth, MA 02540.

June 10-11, 2000 - Sacred Arts Festival: The Arts in Church and Home, Pasadena Center Conference Building, Pasadena Presbyterian Church, Los Angeles, CA. Contact: 818-340-8125.

June 16, 2000 - Interfaith Gathering of Seasonal Dance, Harmony Dance Studio, Medford, NJ. Contact: Victoria Pendragon 609-953-5620

June 19-25, 2000 - Hawai'i Advanced Untensive, Kalani Honua Retreat with Cynthia Winton-Henry and Phil Porter. Contact: *Wing It!*, 669A 24th Street, Oakland, CA 94612.

June 22-25, 2000 - "Medical Problems of Musicians and Dancers" with The Performing Arts Medicine Association, Aspen, CO. Contact: Mary Fletcher/PAMA, Box 61228, Denver, CO 80206, Phone/Fax 303-751-2770.

June 23-July 2, 2000 - International Association for Creative Dance Congress 2000, Tucson, AZ. Contact: Congress 2000, 2806 No. Tucson Blvd, #5, Tucson, AZ 85716.

June 24, 2000 - "The Spirit Moves" Dance as Living Scripture with Carla DeSola and Josie Broehm, Holy Spirit Retreat Center, Encino, CA. Contact: Holy Spirit Retreat Center, 4316 Lanai Road, Encino, CA 91436.

June 25, 2000 - "Best Works for God," Northern New Jersey Sacred Dance Guild, First United Methodist Church, Montclair, NJ. Contact: Sylvia B. Bryant, 96 Midland Ave, Montclair, NJ 07042.

June 25-30, 2000 - Contemplative Dance "Movement as Spiritual Practice, Artistic Resource, and Psychological Narrative," Hampshire College, Amherst, MA. Contact: Daphne Lowell, Contemplative Dance, Hampshire College, Amherst, MA 01002.

June 25-July 23, 2000 - MasterWorks Festival with the Christian Performing Artists' Fellowship, Houghton College, Houghton, NY. Contact: The MasterWorks Festival, P.O. Box 800, Haymarket, VA 20168.

June 26-30, 2000 - "Love God with all your heart, soul and might" Summer Workshop, *Avodah Dance Ensemble*, Hebrew Union College, New York City. Contact: *Avodah Dance Ensemble*, Avodah, Inc., 243 5th Street #9, Jersey City, NJ 07302.

July 10 - August 4, 2000 - Summer World of Dance, The University of the Arts, School of Dance, Philadelphia, PA. Contact: Philadelphia College of Performing Arts, 320 South Broad Street, Philadelphia, PA 19102.

July 17-21, 2000 - Prayer Dances: an introduction to sacred dances taught by Mahea Uchiyama at PSR Summer Session. Contact:

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